

# Eternal Light

**Sunday October 15, 2017**

**35<sup>TH</sup> Anniversary Season**

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## **MUSIC DIRECTOR'S MESSAGE**

### **CLEAR, STRONG VOICES**

Recently, I was asked whether I defined "Canadian music" simply as music written by Canadians, or whether there is a deeper approach that characterizes the music of our country. I was further asked why Esprit's leadership in tirelessly supporting Canadian composers is important to me. I remarked that proclaiming nationalism through music was not as interesting or important as having a clear, strong musical voice with something original or transformative to say.

In selecting repertoire to perform with Esprit I'd say that searching for such individual voices has been my guiding principal. Intelligent, passionate, imaginative voices, whether Canadian or not, reach people across international boundaries. What is important to me is creating an environment in which Canadian composers thrive in developing their craft, and have their music heard by informed, appreciative audiences. This is what I consider to be the important work of Esprit. It is the way "Canadian music" has a chance to surface and take flight.

Tonight's concert, representing three generations, includes music by outstanding Canadians with unique voices. McPhee and Vivier have proven my contention about Canadians being able to reach beyond national boundaries. Goddard is also well on his way to doing so. The program reflects my desire to have a clear, strong voice in programming. This evening my wish is for you to enjoy and be moved by some of the most exciting music written by Canadians for the entire world to hear.



Alex Pauk, C.M.

# ***Eternal Light***

## **ESPRIT ORCHESTRA**

**ALEX PAUK, Music Director and Conductor**

Sunday October 15, 2017 | Koerner Hall

7:15pm	<b>Pre-Concert Talk</b> Hosted by Alexina Louie
8:00pm	<b>Concert</b>

## **PROGRAM**

**Christopher Goddard** *Spacious Euphony* (2016)  
(Canada)

## **INTERMISSION**

**Claude Vivier** *Siddhartha* (1976)  
(Canada)

## **INTERMISSION**

**Colin McPhee** *Tabuh-Tabuhan*  
(Canada) *Toccata for Orchestra and Two*  
*Pianos* (1936)  
*I Ostinatos*  
*II Nocturne*  
*III Finale*

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# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

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Stephen Sitarski,  
*concertmaster\**  
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Renee London  
Kate Unrau  
Christine Chesebrough  
Emily Kruspe  
Alexey Pankratov

## VIOLIN II

Bethany Bergman\*  
Louise Pauls  
Michael Sproule  
Janet Horne Cozens  
Boris Kupesic  
Laurel Mascarenhas  
Clara Lee  
Jennifer Burford  
Xiao Grabke  
Kenin McKay  
Erica Beston  
Megan Jones

## VIOLA

Douglas Perry\*  
Rhyll Peel  
Nicholaos Papadakis

Anthony Rapoport

Rory McLeod  
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Richard Thomson,  
*bass clarinet*

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# ALEX PAUK

## Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23<sup>rd</sup>, 2015. Through founding Esprit Orchestra in 1983 and devoting the organization to new music, Pauk has revitalized orchestral life for composers across Canada.

Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

# STEPHEN SITARSKI

## Concertmaster

Stephen Sitarski enjoys a varied career as a violinist and musician. He is concertmaster of both the Hamilton Philharmonic Orchestra and Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons. During his tenure in K-W, Sitarski became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across North America. He has served as Associate Concertmaster of the Canadian Opera Company, the Winnipeg Symphony Orchestra, and was guest concertmaster and soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written specially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body*, *Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony), and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

Stephen has arranged music for the Emperor Quartet, Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony. Stephen was awarded the Queen's Jubilee Medal. He is on the faculty of the National Youth Orchestra and Wilfrid Laurier University, as well as Toronto's Glenn Gould School at the Royal Conservatory of Music. He maintains an active private studio.

# PROGRAM NOTES

CHRISTOPHER  
GODDARD  
*Spacious Euphony*  
(2016)

## *Composer's Note:*

This work, written for the National Youth Orchestra of Canada and subtitled

'Concerto for Orchestra', is in equal measure virtuosic and multivalent—nearly every instrument or instrumental grouping in the orchestra receives soloistic treatment over the course of the piece, with occasional mixed soloist combinations arising in the manner of a *concerto grosso*. The primary musical material is founded upon an array of triads in perpetual chromatic motion that I project across musical space over the course of the piece, which takes the shape of a vast arch spanning much of the work's duration and throughout which the triadic array appears in close-knit form, gradually expands to the outer reaches of instrumental register, and eventually contracts to its original spacing. This

approach came to serve as a vehicle to explore the orchestral forces from within: what instruments are best suited to certain registers and voicings? How can instrumental blend be maximized across musical space? Can the orchestra itself serve as a form-bearing dimension? The name *Spacious Euphony* alludes to the recent theoretical treatise of Richard Cohn, *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature*, which explores the unique voice-leading properties of triads as exemplified in chromatic tonal music of the 19th century.

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## CLAUDE VIVIER *Siddhartha* (1976)

*Siddhartha*, inspired by the book by Hermann Hesse depicting a spiritual journey of a young man in search of enlightenment, is one of Vivier's few works for orchestra. An attention-grabbing opening settles to focus on chamber music combinations within the ensemble, featuring music of great intimacy and delicacy. Though an Asian influence is apparent in the score, Vivier composed this ambitious piece before his own spiritual and life-changing journey to Asia.

*Program note courtesy of  
Boosey & Hawkes*

## COLIN MCPHEE *Tabuh-Tabuhan* (1936)

*Composer's Note:*

*Tabuh-Tabuhan* was composed in Mexico in 1936 and first performed by Carlos Chavez and the National Orchestra of Mexico City. It was written after I had spent four years in Bali engaged in musical research, and is largely inspired, especially in its

orchestration, by the various methods I had learned of Balinese gamelan technique. The title of the work derives from the Balinese word 'tabuh', originally meaning the mallet used for striking a percussion instrument. Tabuh-Tabuhan is a Balinese collective noun, meaning different drum rhythms, metric forms, gong punctuations, gamelans, and music essentially percussive. In a subtitle, I call the work *Toccata for Orchestra and Two Pianos*.

Although *Tabuh-Tabuhan* makes much use of Balinese musical material, I consider it a purely personal work in which Balinese and composed motifs, melodies, and rhythms have been fused to make a symphonic work. Balinese music never rises to an emotional climax, but at the same time has a terrific rhythmic drive and symphonic surge. Many of the syncopated rhythms of Balinese music have a close affinity with those of Latin-American popular music and American jazz – a history in itself – and

these have formed the basic impulse of the work from start to finish.

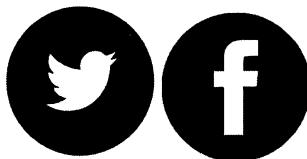
To transfer the intricate, chime-like polyphonic figurations of the gamelan, keyed instruments, and gong-chillies, I have used a "nuclear gamelan" composed of two pianos, celesta, xylophone, marimba, and glockenspiel. This forms the core of the orchestra. The various sounds produced by hand-beaten drums are simulated by pizzicati in the cellos and basses, low harp, and staccato piano tones.

I have included two Balinese gongs of special pitch, and Balinese cymbals. Around these more exotic resonances, a comparatively normal orchestra amplifies and extends the different timbres to their maximum intensity.

There are three movements: *Ostinatos*, *Nocturne*, and *Finale*. The flute melody in the *Nocturne* is an entirely Balinese flute tune, taken down as played.

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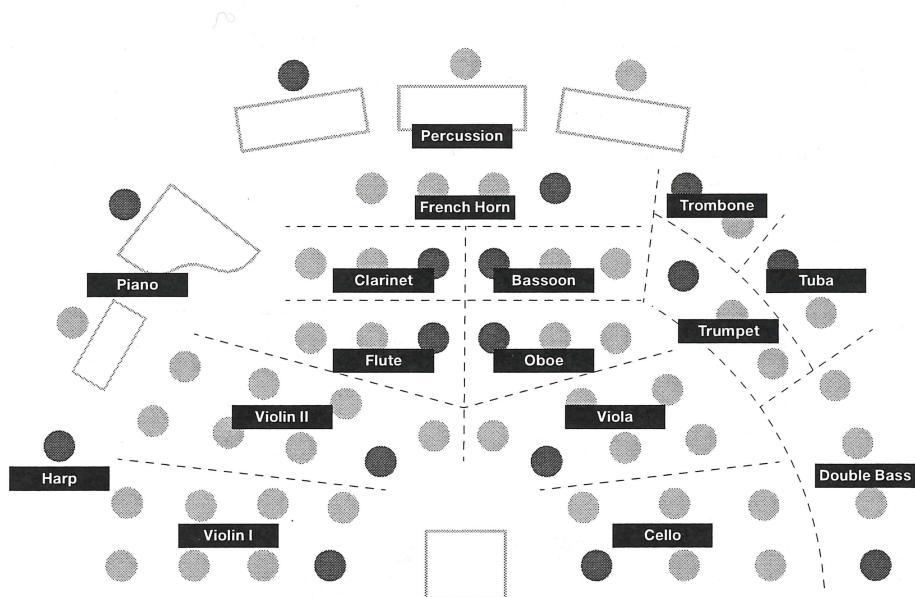
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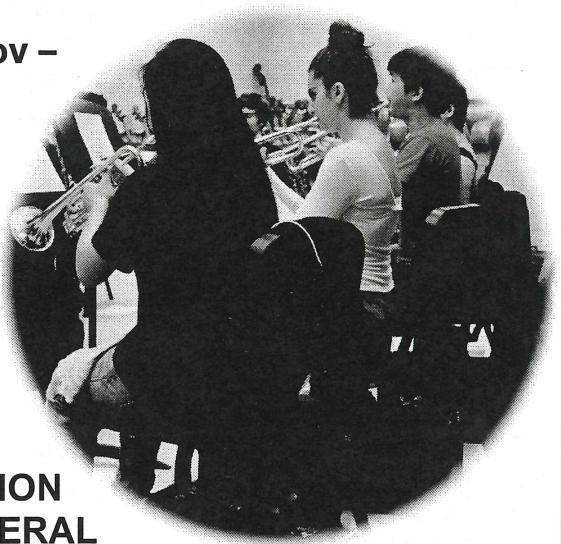
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## COMPOSER BIOGRAPHIES

### CHRISTOPHER GODDARD (b.1986)

Christopher Goddard is a Canadian composer and pianist based in Montreal. As a composer, Goddard has collaborated with NYO Canada, the Nouvel Ensemble Moderne, l'Orchestre de la Francophonie, TAK Ensemble, andPlay duo, No Exit New Music Ensemble, NOISE-BRIDGE, and the Larkin Singers.

Recent commissions have come from the Royal Conservatory/Koerner Hall for the 21C Festival, and from the City of Reutlingen. Goddard's work has been recognized by the SOCAN Young Composer Awards, the Prix Collégien de Musique Contemporaine, and the Robert Avalon Competition for Young Composers. The Canadian League of Composers presented him with the 2015 Friends of Canadian Music Award to share with the

National Youth Orchestra of Canada, who would later select him as their 2016 RBC Foundation Emerging Composer-in-Residence. The resulting work received its premiere in Lisbon and was broadcast on CBC Radio 2 and BBC Radio 3.

As a performer and advocate of contemporary music, Goddard has presented dozens of premieres by his colleagues, appearing with new music groups such as Ensemble Moto Perpetuo, Columbia Composers, Penn Composers Guild, the Wet Ink Ensemble and others. He has participated in the Samos Young Artist Festival, the Avant Music Festival in New York and was a member of the Lucerne Festival Academy in 2013. He performed with TACTUS, the contemporary music ensemble at the Manhattan School of Music, while studying with pianists Christopher Oldfather and Anthony de Mare. He is presently pursuing a Doctorate in composition with Professor

John Rea at McGill University, and currently serves as Artistic Director of Ottawa New Music Creators.

*Biography courtesy of composer*

### **CLAUDE VIVIER (1948-1983)**

The music of Claude Vivier is a reflection of his personal life. Both directly and indirectly, the themes of his compositions were inspired by his unknown family origins, his search for his mother, his religious vocation, his homosexuality, and even his premature death. The forty-nine works composed during his brief career comprise the impressive legacy of an individual as passionate about life as he was about music.

Born in Montreal of unknown parents, Vivier was adopted at the age of three. He discovered music at the seminary which he entered at sixteen. For a period of four years he studied at the Conservatoire de musique de Montréal;

composition with Gilles Tremblay and piano with Irving Heller.

In 1971, as a recipient of a Canada Arts Council award, Vivier left to study in Europe.

Back in Canada, his reputation as a composer began to take hold. He taught at the University of Ottawa and was granted several commissions, among others by The Canadian Music Awards (seven short, idiomatic pieces), the Société de musique contemporaine du Québec (*Liebesgedichte*) and the National Youth Orchestra of Canada (*Siddhartha*). In the fall of 1976, Vivier undertook a long trip through Asia. It was during his stay on the island of Bali that his ideas concerning the role of the artist in society were solidified. This initiated a new period in the stylistic evolution of his music, a period characterized by affirmation and certainty. This was the period of his brilliant *Shiraz*, of *Orion*, of the opera *Kopernikus*.

Most importantly, it was in the cycle of pieces for voice and instrumental ensemble that the unique style of Vivier crystallized. This style is characterized by the voice, by words sung in a language invented by the composer, by striking melodies.

His outstanding development as a composer earned Vivier the title of "Composer of the Year" in 1981, awarded by the Canadian Music Council. Benefiting once again from a Canada Council grant, he settled in Paris.

In 1983, Vivier was the victim of a shocking murder. His last work is the unfinished *Glaubst du an die Unsterblichkeit der Seele*, whose thematic development converges in a dramatic way with the violent death of the composer. The interweaving of his personal and professional life, of the real and the imaginary, reveal an outstanding global awareness and define a possible future for

humankind, for whom Vivier was a messenger, an aerolite passing through our world.

*Biography by Jaco Mijnheer,  
courtesy of the Canadian Music  
Centre*

### **COLIN MCPHEE (1900-1964)**

Born in Montreal, McPhee grew up in Toronto. It was there that he premiered his first piano concerto with Toronto's New Symphony Orchestra.

McPhee made a notoriously characteristic decision not to study with Nadia Boulanger in Paris, as so many composers of his generation had. He opted instead for New York, and the more avant-garde composer, Edgard Varèse. In New York, he met the woman who would soon become his wife, Jane Belo. One night at an exotic dinner party on Manhattan's East Side, Colin and Jane heard the siren song of Balinese gamelan music, scratchily captured on primitive early cylinder recordings from Bali. Within a matter of

months, they were married, and steaming across the Indian Ocean to the island of their dreams.

Throughout the 1930s, Colin McPhee immersed himself in an intensive investigation of Balinese gamelan music. McPhee watched while craftsmen forged the metal gongs and brass bells that ultimately combine with wooden xylophones, skin drums and bamboo flutes to make up a gamelan ensemble. He painstakingly notated the melodic and percussive complexities of every gamelan piece he heard played. During the time that he lived there, he commissioned the formation or reconstitution of gamelan ensembles that were already dead or dying. He wrote a musicology masterpiece called *Music in Bali* which is still the standard textbook at the prestigious Conservatory of Music and Dance in Bali's capital city, Den Pasar.

*Tabuh-Tabuhan* will always be McPhee's

signature piece. In the midst of its composition, in the middle of 1936, Colin wrote to Henry Cowell announcing the imminent arrival of a "concerto for two pianos and large orchestra using Bali, Jazz, and McPhee elements". It would be difficult to come up with any more accurate explanation of the musical forces deployed. It received a standing ovation, but went without another performance for more than a decade despite McPhee's best efforts to bring it to the attention of a number of prominent conductors.

By 1949, McPhee was in the middle of a desperate drinking depression. He had never really recovered from the painful separation of actually leaving Bali – which coincided with the end of his marriage to Jane Belo. Theirs had been an unconventional relationship from the very beginning. He was openly gay; she was bisexual. Bali had allowed them to go their own ways.

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## UPCOMING CONCERTS AT KOERNER HALL

# Emergence

Sunday November 19, 2017

Daniel Bjarnason *Emergence*

Marc-André Dalbavie *Concerto for Violin and Orchestra*

Douglas Schmidt *Just a stranger here myself...*

Ana Sokolovic *Ringelspiel*

Alex Pauk - conductor

Véronique Mathieu - violin

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# Plug In

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Unsuk Chin *Mannequin*

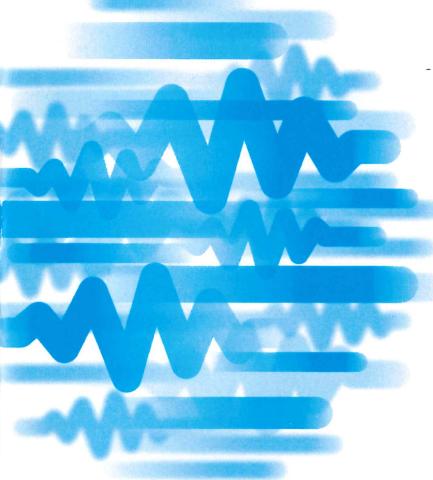
Tan Dun *Passacaglia: Secret of Wind and Birds*

José Evangelista *Symphonie minute*

Matthew Ricketts *Lilt*

Alex Pauk - conductor

Jennifer Nichols - choreographer/dancer



# Taiko Plus!

Sunday April 15, 2018

Chris Paul Harman *New Work*

Maki Ishii *Mono-Prism*

Fuhong Shi *Concentric Circles*

Scott Wilson *Dark Matter*

Alex Pauk - conductor

Shannon Mercer - soprano

Nagata Shachu - Japanese taiko drummers



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